

pets. The modern Japanese Airplane dance performed by four gaily kimono'd girls, equipped with silvery fans, made a gorgeous scene as fans twirled and movements combined with poses portrayed amazingly the flight of a giant plane.

The Hernandez family came out again, this time doing Spanish dances. First it was the children who performed as south Spanish Bolerias, with all the hand twists and gestures just as if they were grown-ups and matured in their passions of the courting dances. The Jota of Aragon by the parents, also on the courting manner, but gay and comic, was particularly delightful. Castanets were rolled in perfect timing and not a step was lost as they were twirling, stamping, zapateadoing and cavorting. For an encore, they performed Mexico's beloved Jota (of Spanish influence), La Madre Del Cordero (The Mother of the Goat Herder), a vivaciously fast Jota. Four "Kozaks" came out to do the sword clanging favorite dance of the privileged Kossacks of "Beyond the Ford."

The Lithuanian Ateitis folk dancers closed the program with a series of five dances. Sukcius (The Cheat) is a rapid dance of fast foot work. Žiogelis portrayed, first, two Grasshopper (Clem Gauskas and Ann Sereika) cavorting, then six additional "hoppers" joined. The peculiar grasshopper step portrayed well the "hoppers" galavanting all over the place. Two goats, Vince Samaška and Peter Daužvardis, kicked and gored and carried on in their Oželis. Frank Zapolis, with four beauteous lassies, was flirting audaciously in public, executing rapid foot work and interesting figures in their Lenciūgėlis. The loveliest of all group dances, the unsurpassable Malūnas Didysis (The Grand Mill), closed the grand program. After that Bruno Aldonis and his orchestra took over for more hours of folk and social dancing and the people stayed on, continuing to have a good time.

A special paragraph must be devoted to the pal and buddy of VILTIS, Mrs. Petras Daužvardis, our charming hostess and commentator, who enlightingly explained the dances bi-lingually, and kept the wheels rolling behind the scenes. Z

A FRENCH MENUET



The above picture was snapped during one of its many courtseys that appear in the French Menuet (Minuet) as the International House group presented a series of Court Dances from France, Russia and England, during the National Folk Festival. Front couple — Vyta Beliajus and Mrs. Charlotte Chen. Right — Frank Heck and Miss Emily Mucha. Rear — William Brooks and Mrs. Jerry Joris. Left — Larry Golden and Ann Sereika. (Foto Eugene Taylor)

V I L T I S



LITHUANIAN MEMORIAL PLAQUE TO THE UNKNOWN SOLDIER

Through the efforts of our VILTIKE, Jack Stukas, on May 6th, the above plaque was dedicated at the tomb of the Unknown Soldier at Arlington Cemetery, near Washington, D. C. Official permission was received from the War Department. Present at the dedication were members of the War Department and various branches, members of Congress and other representatives. Also present was the Lithuanian Ambassador, Povilas Zadeikis, and representatives from various Lithuanian American Legion posts (including from Chicago's Darius — Girėnas and Don Varnas). An army orchestra played during the placing of the Lithuanian wreath at the tomb Father M. Kemėsis of Bayonne, N. J., delivered the invocation. Previous to the dedication the plaque was sanctified in the Lithuanian parish of Newark, N. J. with all veteran organizations participating in the ritual.

The plaque is the creation of the artist Jonas (John) Subacius. In the center is the shield of Vytautas the Great, flanked on top by the emblems of pre-Christian Lithuania (left-The Pillars of Gediminas, right — the double barred cross). To left, below, under the map of Lithuania are the emblems of the three chief cities of Lithuania — Kaunas, Klaipėda and Vilnius. To the right is the VYTIS (The Knight), a Lithuanian emblem since before the times of Vytautas. The background of the plaque is an imitation of Lithuanian weaving design.

INT. HOUSERS ENTERTAIN MENTALLY ILL

A group of International House folk dancers under the direction of Mrs. Charlotte Chen, went down to the Illinois Psychoiatric Hospital to present an interesting program. Folk dances were also instructed in which all patients participated. Al Joris and the Barber Shop Quartet to which he belongs sang a series of songs. Joe Jania played his mouth organ and Al Spear with Charlotte Chen did the folk dance instructing while the entire group presented a series of exhibition dances.



UNIVERSITY OF CHICAGO PEACE WEEK DEMONSTRATION

Larry Golden

The "Festival of Peace" was opened on the 26th of April by Studs Terkel, popular radio disc jockey who set the theme with a few brief but well said words on brotherhood.

He followed by introducing Margaret McDonald and her young "Scots" who did a Highland Fling immediately followed and contrasted by a slow Scotch Lilt. Then as (Mrs.) McDonald played the pipes they did an intricate Sword Dance and a joyous "Hi'land Reel."

Mr. Terkel thanked the Scots for their fine job and introduced the Japanese Uyeda Sisters who did their usual swell job dancing, "Ureshi Naka" a dance portraying the happy companionship of two lovers, and with beautiful grace, "Gin No Tsubasa". (Silver Wings), wherein they depict the man-made silver bird as it soars through the skies.

We were then introduced to a real treat for all, "Big Bill" Broonzie, blues singer and composer and Win Stracke, folk singer extraordinary. They captivated the audience with such songs as: "Drill Ye Tarriers Drill," a song of the Irish laborers laying rails across the nation, "The Plowhand Blues", a plowhand's thoughts after a hard day behind the plow, and "The Frozen Logger", an amusing tale about a lost lover who stirred his coffee with his thumb.

After a short intermission the International House Dancers took over doing French Dances including "La Boulangere, (the baker's wife); a square, the "Cat's Meow", (Era pelha det gat) a real killer for the men and "Garcon Volage", well named the flying boy. The group also did a stately polka, the "Polka Pique" a joyous mixer, "Aupres de ma Blonde" and a dance for the ladies alone said to be the forerunner of the can-can, "La Beau de Geste."

The Russian Club Metros then appeared and as always put on a good show. Both dancing and singing were tops and hats off to Professor Sokoloff and Alex Karaczun. They presented a wide variation of Russian dances and a few must be mentioned. The Belorussian flirtation dance was amusing as well as amazing — terrific foot work and top precision. Polyanka done very nicely, finished their section and the received ovation was great.

Two more songs by Win and Bill. The "White Brown and Black Blues," one of Bill Broonzie's own compositions told the story of a Negro feeling the sharp end of Racial discrimination. Win's concluding number told that, "Metabolism is International, we are all the same stuff when we're boiled down into a test tube, be it white, black, red or yellow, we've all got the same ingredients."

The program finished on a typically American note presenting a group of university students, all races, all creeds, doing an American Square Dance, all dancing together in harmony, at peace.

The curtain came down on this theme with the entire cast singing the U. N. Hymn, United Nations on the march — a new free world.

A visitor was telling the hostess about her dog — a big, ugly mongrel. "He is just like one of the family," she said. And the hostess said: "Which one?"

ATEITIS PRESENTS UNUSUAL CONCERT

Perhaps for the first time in the history of dance concerts a history of the dance was presented in as a unique form as did the Lithuanian folk dance group ATEITIS of Chicago. The program, which took place at the Sokol hall on April 23rd, dealt with "The History and Developement of the Lithuanian Folk Dance." The onlookers were taken back many centuries to the days of Pagan Lithuania when a solemn scene of Vestal virgins (Vaidilutes) doing a processional around the "Aukura" (altar) of their supreme deity, "Perkūnas" (god of thunder). Donned in white and crowned with wreaths of rue (rūta), symbol of virginity, the "Vaidilutes" with torches in their hand, reverently described patterns that finally led them to tend the eternal fire which once burned under the oak trees on the high of Lithuania.

After the above scene, a series of still surviving and primitive singing circle dances, including later evolutions of those very same simple dances, was portrayed. In the second half of the program present day popular Lithuanian dances were shown in earlier beginnings. One was able to see the evolution of such dances as Mikita, Lenciūgėlis, Malūnas, Oželis, etc. Four Mikitas were portrayed, with the very earliest form being the Mikita dance done in a party-singing-circle game form with the rods crossed on the floor only. The same was true of the other above mentioned dances; older dances charming in their simplicity as was the case of Malūnelis and Lenciūgėlis and their present day counterparts with its more intricate formations. Interesting to all spectators was also the section devoted to a period when Lithuania was occupied by foreign nations (1879-1918) and the influence those nations wielded on the Lithuanians and at the same time, the Lithuanianization of those dances. The original and Lithuanianized dances were demonstrated. Many of these dances were still remembered by a goodly number of the audience who migrated from Lithuania when those dances were very much in vogue.

Some of the numbers rendered were further enhanced with the singing by two charming young ladies, dance members of the group: Missess Eleanor Mellas and Dolores Srupsa (cover girl of last month's VILTIS). The boys in the Mikitas and Goat dances were nimble and quick. Three of the young lads did some captivating terpsichorean love making, namely, Vince Samaška in his Lenciūgėlis, Frank Zapolis in his elaborate version of the same dance, and Clem Gauskas as the "žiogelis" (grasshopper) cavorting with Miss Ann Sereika amidst other grasshoppers who performed a uniquely springy number.

Of invaluable service to the many guests was the narrations delivered by the charming Mrs. Daužvardis who belinguously tied the sequence of the history with enlightening material to the audience who otherwise would have perhaps lost a great deal while binding the story together. Bruno Aldonis and John Masuka ably and appropriately furnished the musical score on their accordions. The ATEITIS, a group of American born young Lithuanians, deserve high praise for an educational performance entertainly presented. Zereni

MILWAUKEE ARENA OPENING

A week of civic celebration, which commenced on Easter Sunday night, with nightly entertainment by